DOCUMENT RESUME

ED 033 682 JC 690 395

AUTHOR Capper, Michael R., Comp.
TITLE Instructional Objectives for a Junior College Course in Beginning Acting.
INSTITUTION California Univ., Los Angeles. ERIC Clearinghouse for Junior Coll. Information.
Pub Date Nov 69
Note 53p.

EDRS Price EDRS Price MF-$0.25 HC Not Available from EDRS.
Descriptors *Acting, *Behavioral Objectives, *Junior Colleges

Abstract

See JC 690 392 above. [Not available in hard copy because of marginal reproducibility of original.]

U.S. DEPARTMENT OF HEALTH, EDUCATION & WELFARE
OFFICE OF EDUCATION

THIS DOCUMENT HAS BEEN REPRODUCED EXACTLY AS RECEIVED FROM THE PERSON OR ORGANIZATION ORIGINATING IT. POINTS OF VIEW OR OPINIONS STATED DO NOT NECESSARILY REPRESENT OFFICIAL OFFICE OF EDUCATION POSITION OR POLICY.

ED033682

INSTRUCTIONAL OBJECTIVES FOR A JUNIOR COLLEGE COURSE IN BEGINNING ACTING

Compiled by

Michael R. Capper

ERIC CLEARINGHOUSE FOR JUNIOR COLLEGES
University of California
Los Angeles, California 90024

November 1969

JC 690 395

ACTING OBJECTIVES: SET # 1

V. Units of Instruction

I. Stage Areas and Directions (4 weeks).

A. Major concept and objective

1. A knowledge of the various areas of the stage, their terminology, and physical deportment on the stage is the first necessary step to function effectively on stage. At the end of the unit the student will respond automatically to physical stage directions (blocking) and various movements on stage with poise, relaxation and assurance.

B. Specific measurable objectives.

1. On a diagram of the stage, the student will fill in the nine major playing areas with 100% accuracy.

2. In a three minute exercise to be performed before the class, the student will respond to stage area directions from the instructor that are out of sequence with 100% accuracy.

3. In a five minute exercise to be performed before the class, the student will respond to elementary stage movement terms such as full front, quarter position, turn in, turn out, upstage cross, downstage cross, dress stage and counter with 100% accuracy. Directions to be given by instructor.

4. In a one minute exercise to be performed before the class the student will open and close a door correctly for the stage. Example: If the door opens off stage with the handle downstage, the student will open the door with his upstage hand and close it with his downstage hand, never turning his back on the audience.

5. In a two minute exercise to be performed before the class, the student will walk across the stage with poise and relaxation (begin with upstage foot, lack of tension in hands, arms swinging naturally, eyes straight ahead and feet not dragging on the floor). 100% accuracy.

6. In a two minute exercise to be performed before the class, the student will walk to a chair, sit in it gracefully and unobtrusively (student will not look back at the chair nor flop into the chair), rise from the chair and walk offstage. 100% accuracy.

7. In a two minute exercise to be performed before the class, the student will ascend and descend stairs with the following criteria: eyes straight ahead, no movement from side to side, and no unnecessary noise. 100% accuracy.

8. On a quiz containing twenty completion questions the content of which is identification of stage terms, the student will fill in the missing word with 100% accuracy. Twenty minutes.
Example; 1. When an actor is waiting offstage for an entrance we say "he is waiting in the _____."

C. Pre- and post-assessment

1. Pre-assessment: From a diagram and a list of elementary stage directions written on the blackboard, the student will be asked to identify in writing the areas of the stage and to give the definitions of the given stage directions. The student will then be asked to perform such tasks as walking across the stage, opening and closing doors, sitting in a chair and ascending and descending stairs.

2. Post-assessment: In a five minute exercise to be performed before the class, two students working together will respond to stage directions given by the instructor with 90% accuracy.

II. Pantomime Utilizing the Basic Elements of Sense Memory. (4 weeks)

A. Major concept and objective

1. Pantomime without the use of sense memory fails to convey the existence of the object. If pantomime is the recreation of objects that are not there and their use thereof, an audience cannot be made to believe their existence without recreating their existence empirically. Sense memory is the means by which this is accomplished.

B. Specific measurable objectives.

1. Given a group of props on a table, the student will go to the table, select an object and describe as completely as possible its various features to the class. Criteria; He will describe its weight, temperature, size, flaws, uses and texture. Then without the use of the actual object, the student will recreate its existence and use of its function in pantomime with 70% accuracy. 3-5 minutes.

2. The student will select at home an object. He will again examine its physical aspects. Before the class he will recreate and describe with 85% accuracy the totality of the object. Three minutes.

3. The student will prepare and present a more complex exercise to be performed before the class without verbal description. Examples: Girls putting on makeup, polishing their nails, putting up their hair; boys shaving, tieing a tie or packing a suitcase. Five minutes and 85% accuracy.

4. The students working together in pairs will work out an assignment that utilizes tasks performed by two people in pantomime such as making a bed, playing cards or washing and drying dishes with 85% accuracy. Five minutes.

C. Pre- and post-assessment

1. The student will be asked to open a pack of cigarettes and light one with a match without the actual existence of such props.

2. #4 of the measurable objectives will also be the post-assessment.

III. Improvisation (4 weeks)

A. Major concept and objective

1. The beginning student must be able to recognize what it means to react spontaneously to a stimulus and know consciously how it feels to experience a situation for the first time, in order that he may when performing in a play determine when he is giving the impression of the first time and when it is a mechanical, repetitive and stale performance.

B. Specific measurable objectives

1. In an improvisation five minutes in length, students working in pairs will be given a simple situation by the instructor. This situation will include a simple conflict that must be resolved. Example: Boy meets girl after school. He asks her for a date. She does not want to go out with him. 75% involvement. Criteria: Belief in the circumstances, spontaneous reaction to fellow actor, convince audience that you actually desire your goal.

2. In an improvisation five minutes in length, two students working together will involve themselves in a situation of their own choice that involves a simple conflict. However, at the clap of hands from the instructor, the students attitude toward their goals will change. Example: A checker in a supermarket and a customer are arguing over the price of an item. At the clap of hands the checker will give in to the customer's argument and the customer will realize his mistake. 85% involvement and fulfillment. Criteria: The aforementioned in objective #1 plus convincing audience of the change of attitude.

C. Pre- and post-assessment

1. In a group improvisation involving five to eight students, the students will be checked for their ability to involve themselves spontaneously in a simple situation. Pre-assessment

2. Post-assessment. In an improvisation of 5-8 minutes, the students will display the following with

4. In a scene of no more than three minutes in length from the assigned plays (the same scene used in the preassessment), the student will use what he has learned in creating a believable characterization of the character he has chosen to portray. 75% accuracy

C. Pre- and post-assessment

1. #1 of the measurable objectives will constitute the pre-assessment.

2. Post-assessment: The student will perform a five minute scene from a play of his own choosing (to be checked by the teacher), with 80% accuracy. Criteria: He will be evaluated on his poise, assurance, believability, impression of the first time, his relationship to the other actor and his approach to characterization.

D. Instructor's evaluation

1. The learner's progress - Throughout all the semester the student will receive immediate criticism of his weaknesses and strengths. He will be drilled through active exercise to increase his efficiency as a performer. He will be able to see his fellow students in similar situations and evaluate himself and his classmates accordingly.

2. Instructional effectiveness - The teacher will be able to evaluate his effectiveness by looking for these specific signs of growth in his students: concentration, relaxation, involvement, comprehension of the fundamental terms, and finally their bringing these all together in their building of a believable character.

ACTING OBJECTIVES: SET # 2

UNIT I

THE TECHNICAL ASPECTS OF THE THEATRE

INTRODUCTION- In preparation for actually performing the class must first develop a basic technical theatrical vocabulary to facilitate communication. Vocabulary learning will be followed by a period of training in the proper use of the stage. The final section of this unit will introduce the actor to his materials and to his co-workers, designating their responsibilities in relation to the total production.

THE TECHNICAL ASPECTS OF THE THEATRE

OBJECTIVE- In a written examination, the student will list ten of the actor's responsibilities to the play and justify each of his selections. (80% accuracy required).

MEDIA- Pre-test
Lecture THE ACTOR'S RESPONSIBILITIES TO THE PLAY, THE PLAYWRIGHT AND TO HIS FELLOW ACTORS.
Mineographed list of 12 of the actor's responsibilities.
Assignment. Justify each of the items on the mineographed list.
Discussion of whether the justifications are reliable and accurate.

ASSESSMENT PROCEDURE-
Test item- List ten of the actors responsibilities to the theatre. In a brief statement (30 words or less) justify each item on your list.
(Tests COMPREHENSION)

Test behavior- The student will assume the actor's responsibilities whenever on stage.
(Tests APPLICATION)

OBJECTIVE- In a written examination the student will define twenty-five stage terms. (80% accuracy required).

MEDIA- Pre-test
Text Assignment. KAHAN, Chapter 3, Glossary.
Field Trip to the stage to help clarify glossary.
Discussion- Question and Answer.

ASSESSMENT PROCEDURES-
Test item- Identify in ten words or less the following terms.
a. GREEN ROOM
b. IN
c. STAGE LEFT
d. TAKE STAGE, etc.
(Tests KNOWLEDGE)
Test behavior- The words will automatically become a part of him so that he will use them and obey their commands at all times. (100% accuracy required)
(Tests APPLICATION)

OBJECTIVE- In a written examination, the student will label the nine divisions of the stage's playing area using the proper theatrical abbreviations. (100% accuracy required).

MEDIA- Text assignment. KAHAN, Chapter III.
Mineographed stage diagram.
Lecture- THE STAGE AND THE ACTOR
Field trip to the stage.
Demonstration by advanced acting students on the proper use of the stages playing areas.
Discussion and practice on the stage by the class.

ASSESSMENT PROCEDURES-

Test item- Label the nine divisions of the stages playing area using the proper theatrical abbreviations.
(Tests KNOWLEDGE)

Test item- The student will orally explain how he will correctly execute five stage directions. (100% accuracy required).
(Tests COMPREHENSION)

Test behavior- When the student goes on stage, he will move to each oral and written stage direction with 100% accuracy.
(Tests APPLICATION)

OBJECTIVE- The student will be able to correctly label the nine speech organs on a diagram. The student will use his speech mechanism properly on stage. (80% accuracy required)

MEDIA- Pre-test
Text Assignment- KAHAN, Chapters I, IV.
Mineographed diagram of the speech organs.
Demonstration of the proper usage of the voice.
Discussion for clarity.
Individual conferences.
Rehearsal and practice speeches.

ASSESSMENT PROCEDURES-

Test item. Correctly label the nine speech organs in the diagram.
(Tests KNOWLEDGE)

Test- Give a three minute theatrical speech in class.
(Tests APPLICATION)

Test behavior- The Student will always breath correctly and control his volume on stage.
(Tests APPLICATION)

THE TECHNICAL ASPECTS OF THE THEATRE Con't.

OBJECTIVE- Whenever on stage, all movement, including the director's directions, will show purpose. The student will be be able to orally explain a motivation for all movement on stage (70% accuracy required).

MEDIA- Text Assignment. KAHAN, Chapters I, V
Lecture- LISTENING AND REACTING ON STAGE
Discussion- HOW CAN YOU JUSTIFY MOVEMENT?
Demonstrations by the classes advanced students.
Individual conferences.
Rehearsals

ASSESSMENT PROCEDURES-

Test item- Why are you moving? (Oral questions)
What are you thinking about?
Why did you pick up that prop?, etc.?
(Tests ANALYSIS)

Test behavior- All stage movement will be visibly motivated and the actor will bring his own justification to all of the directors blocking.
(Tests ANALYSIS)

UNIT II

ACTING TECHNIQUES

INTRODUCTION- This section will be concerned with teaching the styles of acting which are appropiate for the different periods of theatre both for tragedy and comedy.

ACTING TECHNIQUES

OBJECTIVE- The student will act in a five minute scene from a Greek tragedy by Aeschylus, Sophocles or Euripides.

MEDIA- Lecture-THE GREEK WAY
Discussion- WHY DO THE GREEKS MOVE AND SPEEK IN A STYLISTIC MANNER?

ASSESSMENT PROCEDURES- (see page 12) Greek scene.

OBJECTIVE- The student will act in a five minute scene from a Shakespearean comedy and in a five minute scene from a Shakespearean tragedy.

MEDIA- Lecture- WHY SHAKESPEARE HASN'T DIED.
Demonstration- HOW TO ACT IN A SHAKESPEAREAN PLAY
Discussion- Question and Answer.

ASSESSMENT PROCEDURES- (see page 12) Shakespearean scenes.

OBJECTIVE- The student will appear in a five minute scene from a Restoration comedy.

MEDIA- Demonstration- Advanced actors performing a Restoration comedy scene.
Discussion- ANY QUESTIONS ABOUT RESTORATION COMEDY?

ASSESSMENT PROCEDURES- (see page 12) Restoration scene.

OBJECTIVE- The student will appear in a five minute scene from a play by Ibsen.

MEDIA- Discussion- HOW TO ACT IN AN IBSEN PLAY.
Individual Conferences.

ASSESSMENT PROCEDURES- (see page 12) Ibsen scene.

OBJECTIVE- The student will appear in a comedy scene from a Wilde, Shaw, or a Coward play. (A comedy).

MEDIA- Lecture- THE ART OF SITTING ON A FEATHER.
Discussion- Question-Answer.

ASSESSMENT PROCEDURES- (see page 12) Shaw, Coward or Wilde comedy scene.

OBJECTIVE- The student will appear in a modern scene.

MEDIA- Lecture- THE THEATRE IN THE LAST TWENTY YEARS.
Discussion- Question-Answer

ACTING TECHNIQUES Con't

OBJECTIVE- The student will direct two of his fellow students in a scene so that he may better know the problems the director faces.

MEDIA- Lecture- THE DIRECTOR IS THE RULER OF THE PLAY.
Discussion- CAN A DIRECTOR RUIN A GOOD ACTOR ON STAGE?
Text Assignment- Boleslavski, ACTING (entire book)

ASSESSMENT PROCEDURES- The student will direct one of the five minute scenes and rate his actors by the form found on page 12.

STUDENT RAT. G SHEET

	EXCELLENT	GOOD	AVERAGE	NEEDS WORK	COMMENTS
CHARACTERIZATION					
Creativity					
Understanding					
Honesty					
Emotional depth					
Consentration					
Individial preparation					
COMMUNICATION					
Projection of characterization					
Communication with director					
Communication with actors					
Communication with audience					
PROFESSIONAL STANDARDS					
Punctuality					
Cooperation					
Perserverence					
Consentration					
Dress					
REHEARSAL					
Sight reading					
Memorization					
Stage mechanics					
Stage courtesy					
Director-Actor relationship					
USE OF VOICE AND BODY					
Use of props					
Justification of movements					
Vocal projection					
Breathing					
Posture					
Consistency of voice					
Consistency of movement					

UNIT III

THEATRE CRITICISM

INTRODUCTION- Based upon the knowledge gained in the two proceeding units, the class will proceed to the general area of constructive theatrical criticism, greater knowledge and appreciation of self, others and the theatre in general will be fostered.

THEATRE CRITICISM

OBJECTIVE- The student will write a 250 word paper on the aspects of a tragic hero or heroine as depicted by Aristotle in THE POETICS.

MEDIA- Mineographed copy of Aristotle's rules for tragedy from THE POETICS.
Lecture- HOW DO YOU JUDGE A TRAGEDY
Lecture- HOW DO YOU JUDGE A COMEDY

ASSESSMENT PROCEDURES
Test item- Write a 250 word paper on the tradic hero, as presented by Aristotle. (For full credit the five tragic elements Aristotle mentioned in the make-up of a tragic hero must be included.) 80% accuracy required.
(Tests COMPREHENSION)

OBJECTIVE- The student will write a short critique on two scenes from each acting assignment.

MEDIA- Discussion- DO YOU CRITICIZE A PLAY DIFFERENTLY THAN A PERFORMANCE?
Demonstration- A scene followed by a class critique.

ASSESSMENT PROCEDURES-
Assignment- Write a 50 word critique on two of the scenes from each acting catagory.
(Tests SYNTHESIS)

UNIT IV

CREATING A CHARACTER

INTRODUCTION- The final weeks of class will be spent in allowing the students to synthesize a character of their own choosing. The characterizations will be developed under the direction of ther students utalizing the principles and techniques derived in the earlier units of the class.

CREATING A CHARACTER

OBJECTIVE- The student, in a written examination, will answer ten short questions on Boleslavski's book on acting.

MEDIA- Text assignment- Boleslavski's book ACTING (entire book)
Discussion- HOW DID THE 'Creature' BECOME AN ACTRESS?

ASSESSMENT PROCEDURES-
Test items- Answer in 30 words or less each question.
1. Why was the 'Creature' turned down at first?
2. When did the 'Creature' become an actress? etc.?
(Tests COMPREHENSION)

NOTE: The major test of the students will be in how they handle their last scene and critiques. The final scene and critique assignment will count for one-third of their grade. The last assignment should test on the levels of SYNTHESIS and EVALUATION.

ACTING OBJECTIVES: SET # 3

Unit I

Background of Acting

Before the student can begin to learn to act, he should have a background in theatrical terms and their application to acting. The terms used will aid in the communication process between student and instructor and aid the student in an understanding of the acting situation. Also in the unit the student will be given an opportunity to perform before the class to establish in himself a sense of ease in performing before an audience. It is important that the student lose some of his self-consciousness before he begins to learn to act.

Goal: I. The student will have an understanding of theatrical terms and the educational background necessary for an actor.

Objective: 1. Given four audience reactions to the play the student will determine whether the play is comedy or serious drama. Example: fear--serious drama.
75

2. Given a list of five plays the student will match them with the style they represent at 80% accuracy. Example: Our Town--Realism.

3. Given a list of three acting situations the student will be able to match them with at least two acting styles. Example: Wide gestures, poetic speech, erect body carriage--Poetic style.

4. Given a list of five terms from the glossary he will match them with the appropriate definition at an accuracy of 80%. Example: Beat--The continuation of a thought through a series of speeches or lines in a long speech.

5. Outside of class the student will read Our Town. In outline form he will determine the application of the following terms to the play.
a. Exposition b. Initial (inciting) Incident
c. Crisis d. Climax e. Denouement
f. Theme g. Protagonist h. Antagonist

Since there are no right or wrong answers to the above terms with relation to the play, the student will be judged on the clarity of expression, completeness of his effort, and the reasonableness of his conclusions. He should be able to defend convincingly 80% of his conclusions if questioned. (See appendix for example)

6.. After reading Our Town the student will make an interest chart of the play. The intensity of of interest will range from 1-10, and this will be noted at the left of the paper. The student will then rate each important scene as to the intensity of interest he feels apply to that scene. He will also not where the 1) exposition 2) crisis 3) climax 4) initial incident of the play falls. The student will be judged on the completeness and clarity of his expression and credit will be awarded only on the satisfactory completion of the assignment.
(See appendix for example)

7.. In a class written essay of 125-200 words the student will note the requirements of an actor besides the acting skills he requires. Areas of concern should be educational background and experience. I would expect the student to use for examples lecture notes, Boleslavsky's ideas and his own ideas in the completion of the essay. The student will be judged on the clarity of his expression and his understanding of each of the three areas. For minimum credit I would expect the student to have a thorough knowledge of at least two of the three examples used.

Goal: II. The student will develop a sense of ease when appearing before an audience. (In the following objectives the student will be judged only on whether he does the assignment, not on the amount of skill he exhibits.)

Objective: 1. Outside of class the student will prepare a one minute scene in which he performs a simple task. Example: making a sandwich, playing pool, etc. He will perform the scene before the class using speech if he wishes.

2. Outside of class the student will prepare a fifteen second scene in which he imitates an animal. The actor should observe the characteristics of the animal he is portraying and attempt to imitate these with his body.

3. Outside of class the student will prepare a fifteen second scene in which he imitates a machine doing an appropriate task. Example: A tea pot boiling.

Unit II

Interaction

In everyday life individuals interact freely, but when the actor is given a written scene from a play, he often forgets this human interaction and performs woodenly, revealing a stiff memorization of the role without realistic communication. In life individuals communicate through:

1. the five senses.
2. an intellectual and emotional memory bank that dictates his actions.
3. a conscious method of judging alternatives of action that dictate his choice of action.

A person through action causes the reaction of another, and this process continues. The purpose of this unit is to have the student understand the interaction process and to be able to apply it believably to a written scene.

Goal: I. The student will understand the communication process and its relation to acting.

Objective: 1. Given one of the five senses the student must perform a scene in which the sense is used with no preparation time. The scene will be judged according to 1) the completion of the scene 2) the reality of his portrayal of the sense.

2. Outside of class the student will prepare a scene in which he uses all of the five senses. The subject, place, and actions of the scene will be at the student's discretion. For minimum credit the student must perform four of the five senses realistically, and they must be recognized by the audience.

Goal: II. The student will be able to demonstrate the communication process onstage with another actor without the use of a script.

Objective: 1. In class the student will act as a mirror to another student's actions. Minimum acceptance level: completion of the scene.

2. In class the student will speak impromptu with another student on a subject supplied by the instructor. Minimum acceptance level: completion of the scene.

3. Given a 30 second pantomime scene the student will improvise without preparation without another student.

4. Given ten minutes preparation time the student will perform with another student a one minute scene which includes three of the five senses. The subject matter and other information about the scene will be supplied by the student.

Goal: III. The student will be able to apply the communication process to the written scene.

Objective: 1. Outside of class the student will prepare a scene analysis of a 4-5 minute assigned scene. In the left hand margin he will note all of the senses used in the scene by his character except for hearing. It is also important that the student underline the key words of the other character's speech that causes his reaction. Example: "I hate you, don't you understand?" If a gesture or body position is reacted to, note that also.. In the left hand margin the student will also note his character's motivations for action.

He wants to escape danger. I don't feel good. I'm leaving.

In his criticism the student will be judged on the clarity of expression, the completeness of his effort, and the reasonableness of his conclusions. The student will have the opportunity to revise his work for further grading.

2.. The student will memorize one minute of the assigned scene and given thirty minutes of preparation time without another student will perform the scene before the class. The scene will be judged on the following criteria:

a. How well the student is able to show interaction with the lines of dialogue he is given.

b. His use of the five senses and the audience's awareness of them.

c. The realism with which the scenes and interaction are acted.

Goal: IV. The student will have a continuing knowledge of theatrical terms and play analysis.

Objective: 1. Outside of class the student will read and analyze *The Skin of Our Teeth* in the same manner as in the previous unit. The same criteria for evaluation will also be used.

Unit III

Characterization

There is nothing that makes drama more interesting than carefully drawn characters. While in a few plays characterization is not as important as other elements of acting, in comedy and melodrama good character study is essential for the success of the drama. In the study of a character from a play, the student must be careful to draw the character from the script and from life and not from an imitation of other actors he has seen on stage and screen. For nothing weakens a play more than overused characterization that soon becomes a cliche in the redoing. In this unit the student will have an opportunity to observe character and apply character to a written scene.

Goal: I. The student will be able to apply criteria for characterization.

Objective: 1. Outside of class the student is required to write a character biography (300-500 words). The biography should refer to the role he plays in his five minute assigned scene. The writing should include the following areas of discussion:

a. biological nature of the character

b. social nature

c. psychological nature

d. ethical nature

The minimum criteria level will be the completion of the assignment.

2. After the submission of his character biography the student will answer questions in his character about the role he has created. The questioning will be conducted by members of the class and will last for not more than five minutes. Sample questions:

a. age

b. place of birth

c. personal problems

Goal: II. The student will be able to appreciate differences in personalities and apply characterization in a performance situation.

Objective: 1. Outside of class, from a real life situation, the student will find an individual significantly different from himself (age, size, personality). After watching the individual for a minute the student will note his manner of behavior and attempt to copy it exactly in a one minute scene before the class. The student will be judged according to:

a. the difference between the character and himself.

b. the completeness of his characterization.

c. his command of interaction within the performance.

2. In class the student will be asked to perform several thirty second scenes by the instructor showing a different age (older, younger), size (thin, stout), and personality from himself. The instructor will supply the subject matter of the scene, and the student will be judged only on the completion of the assignment.

3. Given a brief oral question, the student will be albe to show a knowledge of Boleslavky's Chapter Three, Characterization, and Chapter Four, Observation. Example: What role was the actress attempting to characterize in Chapter Three? The instructor is attempting to determine if the student has read the chapters; application of the knowledge should be evident in his performance.

Goal: II. The student will be able to apply his study of characterization to a written scene.

Objective: 1. Using the scene assigned in the previous unit the student will note in the left hand column character traits that would be evident to the audience. Examples: a nervous tic, southern dialect, stooped shoulders, etc.
(See appendix for example.)

The student will be judged according to the clarity of his expression, the completeness of his effort, and the reasonablenss of his conclusions.

2. The student with another student will perform one minute of his assigned five minute scene before the class. The student will be judged by:

   a. his believable use of the five senses.

   b. clear and distinct motivations.

   c. his use of character traits to explain his character.

   d. the degree to which his character was believable.

Unit IV

Emotion

Drama, while telescoping only the important incidents of life, invariably reproduces scenes that are charged with emotion. For isn't it true that individuals are emotional when confronted with important decisions, or serious conflicts, or when they are given rewards. Therefore the portrayal of emotion is essential to acting. In analyzing emotions that are recognizable the instructor has divided the emotions into two groups of three emotions that would be identifiable to the audience.

Pleasant Emotions	Unpleasant Emotions
1. Happiness	1. Fear
2. Giddiness hysteria	2. Anger hysteria
3. Lust	3. Sadness

Often these emotions are combined in a scene within each group or they are linked with another group. For example, Flora in Twenty-seven Wagons of Cotton, a one act by Tennessee Williams, is required to show giddiness, sadness, and hysteria at the same time. It is a difficult task.

There are basically three methods of showing emotions:

1. the technical method.
2. the internal method.
3. James Lange method.

All three are used by different actors, and often an actor will combine these emotions in his portrayal. The purpose of this unit is to aid the student in understanding the application of emotion to acting a written scene.

Goal: I. The student will be able to understand the inportance and application of emotion to acting.

Objective: 1. Given a list of three methods of portraying emotion the student will match these with a series of five acting situations. Example: internal emotion--The character is in debt; therefore, he is worried.

2. In an essay of 50 words or less the student will define "memory of emotion" and give one example of the process.

100

3. Given five multiple choice questions concerning Chapter II--Memory of Emotion--in Acting: The First Six Lessons the student will show a know- a knowledge of the ideas and concepts expressed in the writing.

80

Example: After reading the chapter the most logical conclusion to be drawn from the writing is:

a. The actor needs to experience most everything in life before he can become an artist.

b. Every man is capable of any emotion or action.

c. The technical method of acting is most often the approach to use.

d. The actor must use imagination most of the time in finding and expressing emotion in his characters.

Goal: II. The student will be able to perform emotion believably.

Objective: 1. Outside of class the student will prepare a scene in which he will use three emotions. The student will be judged on:

a. the use of all three emotions.

b. the believability of the emotions to the audience.

The student should recreate at least two of the emotions believably for minimum credit.

2.. Upon request the student will recreate an emotion in a thirty second scene. The student will be judged on the believability of the emotion to the audience, most of whom should understand his portrayal.

Goal: III. The student will be able to apply emotion to a written scene.

Objective: 1. Using the previously analyzed scene the student will list in the right hand column every emotion used in each line (fear, anger, giddiness). The student will be judged on the same criteria as before.

2. The student, along with his acting partner, will perform one minute of his assigned scene demonstrating his knowledge and application of emotion to his scene. The student will be judged on:

a. the variety of his emotional responses.

b. the believability of his emotion.

c. the credibility of his interpretation of the scene.

Goal: IV. The student will apply all the elements learned to date in the performance of a written scene.

Objective: 1. The student will present the five minute scene he has been preparing with his acting partner. He will be judged on:

a. the memorization of his lines.

b. the use of interaction and the five senses.

c. his portrayal of a believable character showing character traits.

d. his selection and expression of believable emotions.

For minimum credit the student must perform at least three of the above areas believably.

Goal: V. The student will be able to analyze constructively the acting of others.

Objective: 1. Given a critique sheet the student will be asked to evaluate the acting of others. The sheet will include a rating scale (1-5) to cover each of the units presented and a section for comments. The critic is expected to complete the assignment in ten minutes and will be expected to answer satisfactorily at least two of the three areas.

Unit V

Projection

All too often students feel that they only have to use their faces and voices in acting and can ignore the rest of their bodies. This is a serious misconception. The communication process between actor and audience can be greatly enhanced if the actor learns to express his character, emotion, and words through an expressive body. Projection means communication. There are two general areas of communication--the vocal projection which includes volume, resonance, articulation, and diction, and the body projection. Projection can aid acting in many ways.

1. To help the audience hear the actor.
2. To help the audience understand the actor.
3. With gestures to show character and emotion.
4. With gestures to show the meaning of a key word.
5. The use of a body position to show all of the above.

The purpose of this unit is to apply projection techniques to acting in order to improve the communication between the actor and the audience.

Goal: I. The student will understand vocal projection.

Objective: 1. Given four areas in the path of speech the student will match them with at least four or five functionary terms. Example: Throat.....Resonance.

2. Given four areas in the path of speech the student will match them with four or five speech qualities. Example: Vocal cords.....Pitch.

3. The student will list at least five ways projection techniques can aid the communication process. Example: A gesture to explain a key word.

Goal: II. The student will be able to apply projection to an acting situation.

Objective: 1. Outside of class the student will creat a frozen pose which will show at least two of the following.

a. two character traits

b. the emotion of the character

c. what he is saying (No speech allowed.)

Minimum acceptance level is the demonstration of at least two of the above.

2. Outside of class the student will prepare a one minute pantomime scene using no speech. In the scene he must show at least two of the following.

a. two character traits (age, size, etc.)

b. the emotion of the character

c. what the character is saying

3. In class two students with 15 minutes preparation time will create a one minute scene in which the actors using no speech must communicate to each other through the use of their bodies. Minimum acceptance level is the completion of the scene.

Goal: III. The student will have a continuing knowledge and application of play analysis.

Objective: 1. The student will read Tartuffe and write a play analysis of it. The same requirements and evaluation method will be used as before. (Unit I, II)

Goal: IV. The student will be able to apply projection techniques to a written scene.

Objective: 1. Given an assigned 3-5 minute scene from Tartuffe or Antigone the student will create a scene analysis form. He will fill in interactions, character traits, and emotions as before with the same evaluation. He will add in the right hand column next to each line:

a. character gestures to show character

b. gestures to show emotion

c. gestures to show the meaning of the words

He will also underline the key word or words in each sentence and above the word give a brief description of how the word is to be spoken. Example: Love..... with disgust. The student will be judged on the clarity of expression, completeness of his effort, and the reasonablness of his reply; the instructor expects the student to note at least 75% of the possible gestures required. Note: In this assignment it is far better to add too many gestures than too few.

Objective: 2. With another student in the play the student will perform one minute of his required scene demonstrating a knowledge of projection. The student will be judged on how well he able to transfer the gestures on his scene analysis form to the actual scene. 80% of the gestures should be transferred.

Unit VI

Rhythm

The movement of dramatic action in a play is rhythm: the complex blending of all the action of the drama into a complete, meaningful whole. Since the actor is the major instrument in the communication of dramatic actions to the audience, it is necessary for him to have an understanding and working knowledge of rhythm.

There are five criteria for rhythm.

1. Rhythm has variety.
2. Rhythm is pleasant.
3. Rhythm is selective.
4. Rhythm is meaningful.
5. Rhythm is deliberate.

Rhythm is the quality of the play that creates audience interest, and more people than the actor determine it. There are three areas where rhythm is used.

1. The playwright's rhythm.
2. The director's and choreographer's rhythm.
3. The actor's rhythm.

And each one is concerned with the above mentioned criteria for for the evaluation of rhythm in his area.

Rhythm is often divided into three parts.

Rate	Volume	Pitch
slow	soft	high
medium	normal	normal
fast	loud	low

The placements of these qualities within a beat determines the effect

the beat will have on the audience. For example: a loud volume followed by a soft series of speeches may mean either of two things--that suspense is rising, or the beat is concluded happily.

The purpose of this unit is to give the student an understanding of rhythm and-to have him apply this understanding to a written scene.

Goal: I. The student will understand rhythm and its relation to acting.

Objective: 1. Given a list of four types of rhythm the student will match them with four of five theatre situations. Example: the actor's rhythm--a small gesture shown.

2. Given a list of five acting errors the student will match them with the proper criteria that would serve to correct the error with an 80% accuracy. Example: ten gestures to show an emotion within ten seconds--selection.

3. The student will list in order at least five of six of the components of a play.

4. In a class-written essay of 100 words or less the student will define, explain, and give two examples of dramatic action and rhythm using as sources the lecture notes, Boleslavsky's Chapters III and IV, and his own observations. The student will be judged on the accuracy of his definition and his clarification of the terms.

Goal: II. The student will apply rhythm to a written scene.

Objective: 1. Given a monologue from a play of 2-3 minutes length the student will:

a. underline key words in each sentence to be emphasized.

b. put parentheses around the most important or climactic line or lines in the speech.

c. place a straight line separation between words or sentences where the student feels there should be a pause. Two lines represents a long pause.

2. The student will analyze the same assigned scene from the last unit, adding insights from rhythm. He will note the following:

   a. Under key words in each sentence to be emphasized.

   b. Place a straight line separation between words or sentences where the student feels there should be a pause. Two lines represent a long pause.

   c. Put a parenthesis around the most important line or lines in the scene.

   d. Note between lines whether the rate is slow, normal, or fast.

   e. Note between lines whether the volume is soft, normal, or loud.

Goal: III. The student will be able to apply rhythm to a performance situation.

Objective: 1. The student will perform before the class his assigned monologue. The instructor will evaluate the scene according to:

   a. the believability of the student's use of interaction and the five senses.

   b. clear and identifiable use of emotion.

   c. his handling of projection.

   d. his ability to select and stress key words and character gestures within the performance.

   e. his use of deliberate speech and actions.

   f. his use of variety in his emotions, gestures, and speech.

   g. the meaningful nature of his gestures.

2. The student will perform one minute of his assigned scene with another student in the class. He will be judged mainly on:

   a. His ability to use variety with regard to emotion, gestures, and vocal tone.

b. his ability to use deliberate speech and movements.

c. his ability to select gestures and key words within the dialogue.

d. his use of meaningful gestures and movements.

Goal: IV. The student will be able to apply all of his learned techniques and concepts to a written scene.

Objective: 1. Outside of class the student will analyze a 10-15 minute scene in a paper (450-500 words) in dialogue form. He will first copy the scene on a sheet of 7-11 plain paper using two inch margins on each side of the typed dialogue. He will leave three spaces between each line. Example:

JOE: Good morning, Bill, how are you today?

BILL: The world has been treating me badly, old friend.

JOE:: I feel fine, but that's of no importance.

The student will include:

a. In the right margin the student will list the emotions used in each line of dialogue.

b. In the left margin he will list the sense used in each line of dialogue.

c. On the right he will note how each character reacts to the preceding line. Use only one word when possible. Example: suprise, uncertainty.

d. On the left he list specific character gestures the student believes apply to his character.

e. Between the speeches in the empty lines the student will underline key words in each line and explain briefly how the words will be delivered. Example: <u>morning</u>--sarcastically.

f. In the spaces between the lines the student will define all words he does not understand.

g. The student will place one line / between words or sentences where he believes there should be a pause, two lines // where there should be a long pause.

h. The student will add comments he feels are essential or helpful to his performance.

The instructor will grade the scene using several criteria:

a. the amount of thought and effort expressed by the student in his work.

b. the completeness of his effort, determined by how well the student understands the scene.

c. how accurately the student interprets the scene.

d. how thoroughly he makes use of each one of the above aids to interpretation.

Unit VII

Building the Scene

You have just been cast in a play, and you want to act. What happens now? Do you wait for the director to tell you everything to do, to give you every move, or are you going to be a creative actor, developing a critical analysis of the scene and initiating the creativity. Then let the director merely guide you, not pull you through rehearsals. You have learned the techniques and comepts; now it is your responsibility to put them together and act.

The purpose of this unit is to have the student perform in a scene from a written play. He will expected to build an acting notebooks which will be turned in when the scene is performed.

Goal: I. The student will have a continuing knowledge of play analysis.

Objective: 1. The student, with an acting partner, will choose a scene from a play. He will then make a play analysis of the play in which his scene is located. The criteria and evaluation will be as in Unit I.

2. The student will write a character biography with the same criteria and evaluation as in Unit II.

Goal: II. The student will have a continuing knowledge of scene criticism.

Objective: 1. The student will make a scene analysis of his selected scene as in Unit VI.

Goal: III. The student will be able to perform in a satisfactory manner before an outside audience.

Objective: 1. The student, with his acting partner, will perform the selected scene before an invited audience. He will be given three weeks of guided rehearsal time before the performance. Each student will do two scenes. I would expect to see the following with regard to his scene:

a. a lack of self-consciousness

b. a knowledge of his lines

c. a demonstration of his knowledge through performance of interaction, emotion, characterization, projection, and rhythm

d. a knowledge of the uses of movement and body position on stage.

The specific criteria for individual grades are as follows.

To earn a grade of C the student must:

a. show a knowledge of his lines.

b. demonstrate a lack of self-consciousness before an audience.

c. have a sufficient amount of movement in the scene to ensure audience attention.

d. be heard and understood by the audience.

e. write a 300 word character biography and show evidentce of the biography's use in his scene.

To earn a grade of B the student must:

a. do all of the above.

b. have an understanding of the meaning of the scene and of each line written and project this meaning to the audience.

c. be able to identify the appropriate emotion and portray the emotion sufficiently for the audience's understanding.

d. show variety in his use of gesture.

To earn an A the student must:

a. do all of the above.

b. have an understanding of the rhythm of the scene and portray an appropriate rhythm.

c. have complete control of his body gestures.

d. be able to identify key words in his dialogue and emphasize them in interpretation.

e. portray a believable characterization.

f. show complete ease in interaction and evidence of his use of the five senses.

The student must sufficiently complete 80% of the items in each area for credit for the area with the exception of knowing lines and being understood by the audience; these last are absolutely essential for credit in the assignment.

Goal: IV. The student will be able to criticise his own work.

Objective: 1. After performing the above scene the student and his partner will go back into rehearsal. After judging the reaction of the audience and without the instructor's aid they will so change and alter the scene that in the second performance it will have a stronger effect upon the audience. The student should therefore have a clear idea of the desired effect (laughter, sadness, etc.) and be able to improve his performance to increase the chances of reaching the desired effect. The instructor wishes the scene to be at least 30% improved. The scene will be judged both as an individual effort and as a group effort with two grades assigned. The instructor will particularly note the changes that were made in the scene and the effect of these changes.

ACTING OBJECTIVES: SET # 4

UNIT I. THE PROSCENIUM STAGE

An actor works on a stage. He must, therefore, understand its physical nature, its disciplines, its traditions, its vocabulary, its possibilities, and its limitations. This knowledge is required to communicate and function within the realm of theatre. The basic study of the stage takes into consideration only the proscenium stage. After the basic "rules" are learned, they can be altered or "broken" for use in arena and thrust staging or television.

OBJECTIVES:

1. Given a list of fifteen basic stage terms, the student will define each term with 90 per cent accuracy.
2. Given an elevation of a proscenium stage, the student will label each part with 90 per cent accuracy.
3. The student will be able to draw a simple floor plan of a stage indicating the proscenium line, the curtain and the forestage. 90 per cent accuracy.
4. Given a blank floor plan of the stage indicating the fifteen stage areas, the student will label them with 100 per cent accuracy.
5. Given a page of a script, the student will "paper block" the scene using at least five of the proper symbols. 90 per cent accuracy
6. Given a blank diagram indicating the eight body positions on stage, the student will label them with 100 per cent accuracy.
7. The student will be able to follow stage directions relating to the eight body positions on stage in a class exercise with 90 per cent accuracy.

UNIT II. BASIC STAGE TECHNIQUE

Acting is an illusion of life, not life itself. "Stage actions are not the same as actions in everyday life. If they were, nearly everyone would be able to act." The actor, therefore, must learn the stage technique that is the basis of this illusion. The elementary stage technique must become automatic so that the actor is free, both mentally and physically, to respond to direction and to concentrate on other elements of acting.

OBJECTIVES:

1. Given a list of eleven standing and walking stage terms, the student will define each term with 90 per cent accuracy.

2. The student will be able to stand and walk on stage in class with correct posture, relaxed movement and basic technique with 100 per cent accuracy.

3. The student will rehearse three walks he has observed and perform them in class on stage using his entire body, detail of movement and definiteness of performance with 70 per cent accuracy.

4. The student will demonstrate on stage in class the correct technique for a shift-of-weight turn and a pivot turn with 100 per cent accuracy.

5. The student will demonstrate on stage in class the correct technique for sitting and rising with 100 per cent accuracy. He will not look at the chair, he will lower and raise himself with a straight back, and will maintain an easy balance.

6. The student will demonstrate on stage in class the correct technique for ascending and descending stairs with 100 per cent accuracy. He will not look down at the stairs, will place his entire foot on the stair, and will keep his body straight.

7. The student will demonstrate on stage in class the correct technique for kneeling and stooping with 100 per cent accuracy. He will kneel with a straight torso, without "cracking" joints and with the downstage knee on the floor.

8. The student will demonstrate on stage in class the correct technique for entering and exiting with 100 per cent accuracy. He will enter and exit through a door, a curtain, an arch and a hallway. He will use his upstage hand on the doorknob, pass through the center of the opening, and enter with vitality.

9. Given a list of body movements, the student will indicate which movements are strong and which are weak with 90 per cent accuracy.

10. The student will be able to list five do's and don'ts rules of gestures on stage with 100 per cent accuracy.

11. Given a list of stage directions, the student will be able to demonstrate the exercise on stage in class after rehearsing it outside of class with 100 per cent accuracy.

    SAMPLE EXERCISE: Enter a door CR, XDL, kneel, rise, XDR, kneel, rise, XUL, XCL, X to door CR and exit, using perfect technique. While doing the above--without adding additional steps of crosses--tell a simple story in pantomime. One sound should be added before the exit as a climax to the story. (Example of "story": opening a safe)

12. Given a drill in class on stage, the student will be able to move as directed by the instructor (without rehearsal) with 90 per cent accuracy.

13. Given a list of terms regarding stage movement, stage directions, and actor's position in relation to each other (taken from the mimeographed booklet "Elementary Stage Technique"), the student will define each term with 80 per cent accuracy.

UNIT III. PANTOMIME

Pantomine is a part of "the composite art of acting", as well as an art form in itself. It is, basically, the projection of a story through gesture and action without the use of words--or "movement styled in dramatic action". The actor has two tools with which he works: his voice and his body. He must develop an awareness and control of his body in order to use it easily and effectively on stage. This should be done before the body is combined with the voice.

NOTE: A 3 x 5 assignment card will be turned in for each pantomime performed in class. The student's name should be printed on the top line and the assignment printed on the next line. Any necessary explanation of the pantomime should also be printed on this card. (Pantomimes will be limited to five minutes.)

OBJECTIVES:

1. The student will be able to define preliminary, arrested and suspended movement, with 90 per cent accuracy.

2. During an exercise in class on stage, the student will select one object from a group of objects on a table. He will describe its physical characteristics as completely as possible, including weight, size, function, color and texture. The exercise is to be done with 90 per cent accuracy.

3. The student will perform in class on stage a basic pantomime with one simple object, using three of his five senses. (Example: smell, touch and taste a cookie) 90 per cent accuracy.

4. The student will perform in class on stage, after rehearsing it outside of class, a basic pantomime with one simple object using preliminary, arrested and suspended movement and demonstrating a knowledge of the physical characteristics of the object. (Example: a jar, which may have a lid, is opened and closed) 80 per cent accuracy.

5. The student will perform in class on stage, after rehearsing it outside of class, a pantomime that tells a simple story with a beginning, middle and an end. The center of interest should be either the hands and arms or the feet and legs. The pantomime must perform with vitality and strength. 90 per cent accuracy is required.

6. The student will rehearse outside of class and perform on stage in class a pantomime exercise with a partner, which involves one simple object. One partner will work with the actual object. The second partners will then reverse the exercise. Each student must demonstrate his pantomimic ability by applying at least three of the basic techniques of pantomime with 90 per cent accuracy.

7. Outside of class, the student will write a paper of 500-750 words listing pantomime sequences from three plays. He will describe the action, the gestures, the mood and the atmosphere of the sequences with 100 per cent accuracy.

UNIT IV. ACTING SCENES

An actor uses words to act. The words come from plays. Plays are divided into scenes. In rehearsing, the actor works with scenes. The actor must be able to break-down and analyze the dramatic material with which he must work in order to translate it from the written word to the physical stage. He must be able to synchronize his body and voice on stage within the framework of this material. To do so, he must learn and be able to apply the basic elements of "the composite art of acting."

NOTE: The student will introduce each scene performed in class by giving the title and author of the play, the characters in the scene, who is acting each character, and where the scene takes place. (Scenes will be limited to five minutes.)

OBJECTIVES:

1. Given a list of eight terms regarding lines and dialogue and four terms regarding stage business, the student will define each term with 90 per cent accuracy.

2. The student will be able to define the following stage terms: center-of-attention, cue-pickup, tempo and working-in-neutral, with 90 per cent accuracy.

3. The student will be able to define what a play scene is, what a sequence scene is, and what a French scene is with 90 per cent accuracy.

4. Outside of class, the student will type a five minute scene using the standard form for typing scripts. He will turn in an original copy and two carbon copies. (Scenes to be done in class will be selected from these scenes.) The scenes should be suitable for the class and approximate ages. The scenes should be realistic; have a beginning, middle and an end; have only two characters; and need not necessarily be the climax of a play. At the beginning of the scene, the student will include a brief synopsis of the play. 100 per cent accuracy.

5. The student will be able to draw a floor plan of a box set with proper indication of furniture placement. 90 per cent accuracy.

6. Given a mimeographed speech which includes action, the student will prepare it outside of class and perform it in class on stage with basic synchronization of line and action. 80 per cent accuracy.

7. The student will rehearse a militant movement scene with a partner outside of class and perform it on stage in class with 90 per cent accuracy. The following dialogue will be incorporated into the mood of the scene:

Actor one : "1, 2, 3, 4, 5."
Actor two : "6, 7, 8, 9, 10."

The realism and ease of the movement will be taken into consideration in addition to the basic technique.

8. The student will rehearse an assigned scene (from the scenes turned in) with a partner outside of class and perform it on stage in class. He will have memorized his lines with 100 per cent accuracy and will perform without the aid of a prompter. He will work with economic and strong movement. He will be able to be heard easily. It is not necessary to include interpretation or characterization in this scene.

9. The student will rehearse a scene with a partner outside of class and perform it on stage in class with 80 per cent accuracy. The scene should build to a climax. The actors should demonstrate their ability to pick-up cues.

10. The student will rehearse a scene of his choice with a partner outside of class and perform it on stage with 90 per cent accuracy. In addition to his basic techniques, he should add mood and interpretation. (The scene may be a comedy scene, if desired).

11. Outside of class, the student will write a 250-500 word critique of the acting in the play that was seen on the field trip.

UNIT V. CHARACTER ANALYSIS

The actor creates a character when he acts. He must be able to analyze a character in a play, by using the material the play provides and by adding from his own imagination the necessary elements to complete the characterization. The actor must then be able to incorporate the various elements of the character analysis into a performance on the stage.

OBJECTIVES:

1. The student will be able to define the four steps of characterization: the contemplative stage, the analytic stage, the synthesis stage and the projection stage. 90% accuracy.

2. Outside of class, the student will write a 500-1,000 word character analysis, which includes a synopsis of the play, the locale, time, theme, climax, type and style of the play. The character analysis should include: age, birthplace, religion, nationality, marital status, physical and vocal characteristics, economic status, educational level, social level, personality characteristics, habits of dress, main goal, psychological mood, and action. 100% accuracy.

3. The student will rehearse outside of class and perform in class on stage a monologue based on the character analysis written under Objective Two. The monologue should include action. Physical and vocal characterization should be used. 80 per cent accuracy.

4. The student will rehearse outside of class with a partner and perform on stage in class a final scene of his choice, that should be approved by the instructor. The scene should include pantomimed props, approximate costume, and necessary furniture pieces. The student will demonstrate his understanding of the basic techniques of acting by demonstrating at least five of them in his scene. In addition, he will demonstrate a physical and vocal characterization. He will also turn in a 500-750 word character analysis and brief synopsis of the play. 90 per cent accuracy.

5. Outside of class, the student will write a 250-500 word summary of the contents of any of the books listed under General References, except the course textbook. He may include an evaluation, if desired. 100 per cent accuracy.